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THE DECORATOR AND FURNISHER.

brown, yellow, indigo and green, and varying them with judgment; for the base get rather a stony effect with gray, working in separately light blue, yellow sanguine and cochineal. Put in the vine crisply and daintily with greens, using indigo, yellow and sanguine, working up the immediate foreground with the same colors and, perhaps, a little cochineal, all the rest of the background if properly laid in should have been finished in the first painting.

NEW EFFECTS IN WALL PAPER.

BY W. R. BRADSHAW.



NOTWITHSTANDING the fact that the present state of the wall paper trade does not afford much encouragement to the manufacturer to bring out lines of goods as elaborate and novel as were stimulated under the the pool system, yet they do not seem to be deterred by the condition of the trade from producing wall paper novelties that will compare favorably with anything hitherto designed by them in their particular line of decorative work. As may be expected, the range of new patterns for the present season is somewhat limited as compared with those produced some years ago, but there is more care shown in design and coloring, and it will be admitted that a design which is in itself truly beautiful is worth a great many whose only merit is that they are novelties. The manufacturers this season are individually endeavoring to produce a full line of wall paper effects, and do not confine themselves as heretofore to the production of some special novelty. It is quite possible for the dealer to obtain from almost any manufacturer a full line of blanks, flats, tints, ingrains, plain and embossed colored bronzes, silks, damasks, flocks, pressed papers, leather papers, brocatelles, and the usual varieties of wall and ceiling decorations.

The ordinary blanks nowadays are equal to the flats of a year or two back, and have the ground finely tinted prior to the printing of the pattern. Some of the manufacturers this year print the grounds of their blanks in a tinted crystalline lustre, whereby such papers possess the effects of the more expensive mica papers, without any addition being made to the price. Many of the papers in all grades are this year 22 inches wide, which is the width of English papers.

Only a few years ago, but one or two manufacturers made a specialty of ingrain papers; now almost every manufacturer has his own peculiar line of ingrains. We were surprised the other day, in looking over a stock of goods manufactured by a comparatively obscure firm, to find a very beautiful exhibit of ingrain papers both plain and decorated in all shades of colors. There were Indian red, French gray, yellow-green, Muscovite-blue, and nearly all the newer shades of colors. The Ibis rose and geometrical scrolls of the friezes for such papers, look extremely effective in their stone, slate, dark red, aloe green, tobacco brown, cerise, and catalpa grounds.

A new line of goods of the ingrain variety has been brought out this season and are called "Lustre Tints." These lustre tints have the appearance of an ordinary flat, but are quite different both in manufacture and effect.

In the case of a flat the color is simply printed on the paper, but these lustre tints are colored right through the pulp, and might be called pulp tints with equal propriety. In the case of a flat the colors are cold and have a dead finish, and are of course simply laid on the surface of the paper; but in the case of these lustre tints there is a depth of surface obtained, so that when you stand from the paper a short distance, looking at it on the wall, you could not exactly guess just how far the wall is distant from you, as the paper itself seems to possess a perspective quality that cannot be obtained in ordinary flats. These lustre tints are cheaper than ingrains and are generally decorated. The surface of the paper possesses a curious glaze or satin sheen, which is supposed to be caused by pressing the paper between rollers, and it is this quality that has imparted to this line of goods their name of lustre tints. In the plain lustres the paper is used undecorated, like a Monroe ingrain, and is sold in all the latest æsthetic colors. With each wall paper there are of course beautiful scroll patterns for friezes, the colors being chiefly reds, pinks and lemon-yellows, and in some cases the patterns are pink and yellow on a cream ground, and three or four shades of blue, also on a cream ground.

A substance which very closely resembles mica, but which can be ground to a finer powder, is very extensively used on papers this year under different names. One firm calls it "Crystalline," another "brilliantine," another "opalescent effects," another "lustra," &c. The effect is metallic, and when uncolored the substance possesses a pearly lustre which makes a very attractive addition to the coloring of the paper. One firm lays the substance on the paper with a transparent gum, while another mixes the color with the ordinary pulp color, thus producing a wider range of metallic color effects than can be obtained by simply using bronze powders. Another firm prints the

petals and stems of floral designs with blue, pink and silver opalescence, which is a relief to the eye after contemplating so much bronze powder effect as has been put on papers in years past. Sometimes the interior ground of an original scroll is covered with a flat tinting of variously colored crystalline metals that produces a beautiful mosaic effect.

In real mica papers the designs are quite as charming as heretofore produced. We have seen an English Orange lily pattern produced in white mica on a flat slate ground. Another pattern represents a large white daisy on salmon-red and Nile green mica grounds, and there is a very beautiful apple-blossom pattern having terra cotta flowers, on a pale cream mica ground. When one considers how beautiful a mica ground can be when tinted salmon-red, terra cotta, lemon-yellow, lavender lilac, pearl,



DESIGN FOR BOOK SHELF AND SEAT, BY ROBERT Y. BARROWS.

gray, yellow-cream, absinthe, claret, and daffodil, with flowers thereon gleaming with iridescent metals, he can form some idea of the extreme beauty of such papers.

In gilt papers some beautiful effects are introduced. We have seen a motive of stencilled cysanthemums in blended yellow, blue and gold bronze, on a cream ground. The fine golds of some manufacturers, particularly in the embossed papers, produce the very finest of silk and satin effects. A splendid brocade pattern in blue is thrown upon a gold line ground. In other patterns 15th Century illuminated scrolls, with gold outlines, have details in yellow, brown and red in pleasing combination. We have seen a green and copper bronze floral pattern, having pale green leaves, climbing up a silver rod, all on a yellow background. In some cases new effects are sought for by blending the metal used with the beforementioned crystalline

powder, and the effect produced is a most brilliant one, adding a new beauty to the paper. The reader can conceive the effect of a metallic crystalline ground, with blended tints of green, brown and red, and the embossing a series of fine horizontal lines which give a most pleasing effect both to the soft red and yellow floral design, and the ground itself. The same pattern is also shown upon a ground of soft red crystalline metal, forming a charming paper. In all cases the crystalline powder mixed with several blended metals produces an indescribably beautiful charm. Some of the borders which are made to match these papers are extremely handsome; the lower part of the ground in several is a salmon-red metallic tint, blended upwards to an aloe green, or pale blue iridescence. The design of another border consists of garlands of flowers, in natural colors, tied in blue ribbons. The ground is blended from a blue crystalline glitter at the bottom to a gleam of silver white at the top.

To explore the various possibilities of gilt paper in the hands of the various manufacturers would be an endless task. The various individual methods of treatment with bronze and other non-metallic substances are styled by various names. One firm produces a series of gilt papers which they call "Damasks." In these goods the tintings are usually extremely delicate, and the patterns are, in most cases, soft floral effects. There are pale green, pale buff and yellow-cream, combinations, and many of

layer having a less width of surface than the layer immediately beneath. Each layer is tinted a different color; for example: the first layer will be a dark brown, the intermediate a light brown, and the uppermost a cream tint. There are also bolder contrasts, the first layer being brown, the intermediate pink, and the uppermost a pale blue. These layers raise the pattern to a high level, and in some cases the design is almost half an inch in relief. Then again the grounds may be entirely crystalline, with watered silk embossing, the tint being a quiet blending of salmon-red, blue and cream tints. The designs of the new patterns in flock papers are generally of the floral order. In one there are large palm leaves thrown upon the golden rays of setting suns. A very effective pattern consists of red, brown and green palms, in flat tints, on the background, and thrown in high relief thereon is a flock palm design in three layers, the lower layer being salmon-pink, the intermediate light brown, and the uppermost white. We have seen a beautiful flock design representing a peacock blue border on a blended blue and cream colored crystalline ground. All such papers have friezes to match, in such cases the floral pattern of the walls, or some other distinct floral device, is produced in gigantic proportions. We have seen flock friezes on ingrains showing immense water-lilies with large blue and pink flock leaves. Another frieze is a large iris pattern in variously colored flocks. There is also a large scroll flock frieze produced in dark blue effects, on buff and green grounds, the pattern being outlined in flitter. In one case the flowers are 15 inches in diameter, produced in green and yellow flock, on a pink mica ground. In many flock papers flitter effects are introduced, producing a noble species of decoration. The flock of the pattern is powdered with gleams of variously tinted flitters that suggest transformation scenes on the stage. Certainly a ball room invested in such a garniture, would give a new splendor to the festive scene.

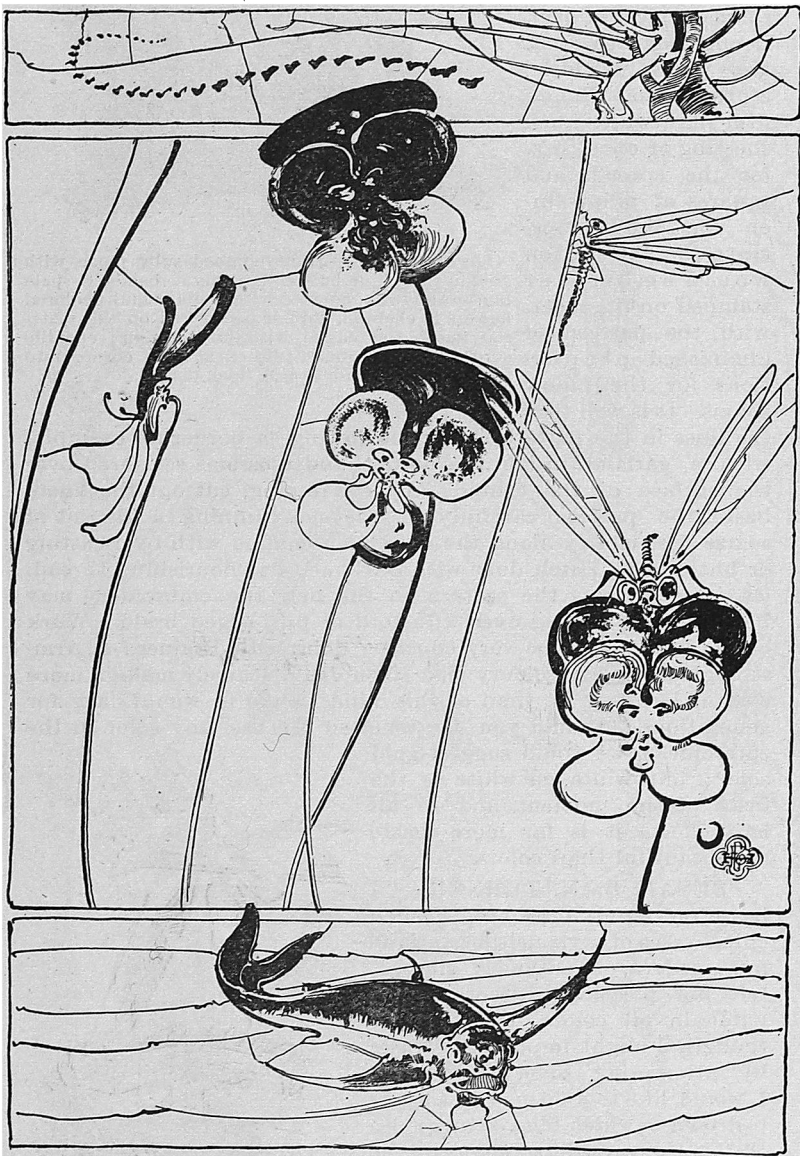
In leather papers those firms who make a specialty of this class of goods seem to have reached the *ne plus ultra* of decorative effect. It is hardly possible to distinguish such papers from sheets of real bronze cast in relief, or ivory carving, carved woods, burnished copper and illuminated Spanish leather. In ordinary raised or pressed papers, all the vagaries and brilliancies of hand-bronzed patent plaster relief work are reproduced. In other cases those wonderful plants that bloom only in the fairy dells of stage scenery, whose petals are glowing with silver, green, or golden fire, are here reproduced within reach of the hand, with more defined and emphatic outlines.

Some manufacturers make a series of cretonne papers in which are reproduced the dainty freshness and purity of the colors of the textile fabrics they imitate. It is now quite possible to adorn the walls of a room with an exact reproduction of the choicest patterns in cretonne window drapery, and the inmate would be at a loss to know at a glance which pattern was wall paper and which woven fabric.

A novel feature of this year's goods is canvas, or burlap hangings, styled "Canabis" by the manufacturer. The design is a stenciled flower or heraldic ornament, printed in the saddened colors of old tapestry hangings, at regular intervals, on the ordinary uncolored surface of the fabric, which looks like well-beetled bagging. It is both unique and cheap; two prime factors in popularity.

In ceiling decorations the efforts this year surpass all previous productions in this line of goods. Several firms make a specialty of producing canopy decorations. There is a large stilling and extension to begin with, consisting of gold, white and blue scrolls, interspersed with variously colored flowers. The centre of the panel is an immense circular canopy, whose outer edge is decorated with a wide dado of free natural flowers, beyond which there are glimpses of sky effect. Another panel is divided into three lesser panels, each possessing its own rectangular canopy, with birds, flowers and blue sky. One firm has added to their extensive line of ceiling decorations a lithographed fresco ceiling decoration, produced in oil colors. The extension has natural rose effects Renaissance scrolls. The rose branch design of same is very realistic, and there are six tones of red or pink in the flower, and six tones of green in the leaf and stem. In the corners of the ceiling there are medallions, having elaborate scroll borders, heavily shaded to represent relief work, containing fine art realistic reproductions of fruits, children's heads, &c. The most valuable thing about these decorations is the wonderful clearness and purity of the color tones employed, which rival the finest fresco work. In each finished decoration there are 32 colors in all, and any one in search of the most artistic effects for ceiling decoration has here the richest possible effects for the least possible outlay.

ORNAMENTAL WORK IN GOLD.—Beautiful effects may be imparted to water color drawings by causing gold to shine through some of the transparent colors. This is done by attaching gold leaf with mucilage to shaded parts, the gold leaf being taken up and pressed down with cotton wool. As leaf gold will not receive water colors regularly, it should first be stroked over with some water of ox gall.



JAPANESE GLASS WORK.

the papers show effects in ecru and cream. There are fine scrolls printed in gray, reddish-buff, pale blue, silver and white effects on variously tinted gold grounds. Sometime the ground is an invisible bronze, being quite distinct from the gilt, or ordinary bronze, ground. The metal is seen to gleam in a finely powdered state, being thoroughly mixed with the tint of the ground, which more nearly resembles a sheet of real bronze than anything else we have seen. The designs of this grade of goods are generally in floral effects. There are large nondescript floral patterns in three or four shades of olive, dark and pale red, pale green, and other colors, on variously tinted artistic grounds. One manufacturer of gilt papers claims that he pays twice as much for his bronzes than anybody else, and the result is that he has produced a line of fine gills in which the metals have an extremely smooth and burnished glitter. There is a softness in the lustre whether of pale gold, copper or fire bronze. Both pattern and ground possess a smooth bronze surface which is extremely artistic.

New effects this year are produced in flock papers. A great many patterns are formed of three distinct layers of flock, each